



LINEAR TO DIGITAL TELEVISION: OPERACIÓN TRIUNFO, ADAPTING TO SOCIAL NETWORKS AND STREAMING

A Paradigm Shift from Linear Television to Digital Platforms and Social Networks: Operación Triunfo, an Example of Transformation

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ABSTRACT

This study examines the migration of viewership from linear television to social networks. The proliferation of digital platforms and the expansion of social networks have precipitated a shift in the manner in which emerging viewers engage. Operación Triunfo 2023 serves as a case in point, adapting to this transition and redefining itself as a catalyst for change within the entertainment paradigm.

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1. Introduction

Television has undergone a significant transformation in recent decades, with a marked change in the way audiovisual content is consumed. The emergence of digital platforms and streaming services has challenged the traditional linear television model, altering viewing habits and redefining the media landscape. Generation Z, i.e. those born at the end of the 20th century and the beginning of the 21st century, is demonstrating a shift in the paradigm of television programme consumption by opting for non-linear formats. Additionally, it must be noted that interest in fictional series and films available on streaming platforms is notably decreasing due to saturation in television content.

The demographic ages 16-24 exhibits the most significant decline in television viewing, displaying a preference for consuming television content through digital platforms. This generation, having grown up in the digital age, perceives content differently from previous generations. They have an expectation of immediacy in the consumption of television programmes.

Social media plays a pivotal role in promoting entertainment programmes. This dynamic is rooted in the viewers' desire to be part of a community, to foster advertising, and to cultivate engagement with television content. The primary aim of this study is to comprehend the convergence between television formats and social networks. To achieve this goal, a study of the key audience indicators has been conducted, supplemented by a thorough bibliographical review that also examines the virality achieved by certain programme broadcasts.

This study centres on the new series of Operación Triunfo (OT) 2023, a longstanding programme aired for the first time on a digital platform with streaming capabilities and active audience engagement on social networks. The research was conducted from January until the conclusion of the programme's broadcast, involving a survey targeted at the programme's viewers to ascertain their consumption habits and preferences.

Social networks and the new narrative have adjusted to the changing dynamics of Generation Z, who no longer sit in front of a television set but rather decide when and how they wish to consume television formats. Consequently, there has been a pioneering endeavour in which a pre-existing emblematic programme, while retaining its essence, has been tailored to the new methods of television consumption favoured by the younger target audience. This involves delivering shorter and more direct content through digital platforms and social networks.

2. Theoretical Framework

2.1. *The Convergence of Television*

Linear television, regarded as the conventional method of television viewing, has experienced a significant decline in viewership in recent years. This has been indicated by data presented in the most recent annual reports on audience analysis conducted by the consultancy firm Barlovento Comunicación. In 2022, the lowest television consumption since 1992 was recorded at 190 minutes per day (equivalent to 3 hours and 10 minutes). Subsequently, in 2023, a further decrease in average consumption was observed, with figures dropping to 181 minutes per day (3 hours and 1 minute) (Barlovento, 2023).

Likewise, digital convergence has changed the way television is consumed not only in the younger population but in all age groups.

Digital convergence has an impact on the habits and behaviours of media users. The development of the internet has changed the way we consume audiovisual content, offering products that previously could only be found on television (Navarro and Vázquez, 2020, p.20).

The most significant decline in television consumption is observed within the demographic group aged 16-24, who are increasingly favouring television consumption on digital platforms. Individuals belonging to this generation are commonly referred to as digital natives, given their upbringing in the digital age. This has influenced their content consumption patterns, resulting in a preference for immediacy in the consumption of television content production.

While the majority of older audiovisual consumers predominantly watch television content via traditional television sets, newer consumers distinguish themselves through their limited use of television and their inclination towards device diversification. The latter group extensively utilises alternative media such as tablets, computers, or smartphones, with the latter being the most prevalent device of choice by a significant margin (Vázquez- Barrio & Navarro, 2020, p.27).

The same authors further elucidate this perspective on a generational shift. Following the 2020 study conducted, they highlight that newer generations exhibit a preference for consuming a greater quantity of fictional content, such as films or series, at the expense of entertainment programmes.

Generation Z exhibits a preference for consuming audiovisual content associated with films or series via subscription-based platforms, with a notable majority (69.1%) favouring Netflix. They have shifted away from viewing quiz shows and celebrity programmes (18.6%), as well as reality shows (15.6%). However, for this genre of content, as well as news broadcasts, they opt for traditional television (Vázquez- Barrio and Navarro, 2020, p.25).

However, by 2024, there are already assertions suggesting that platforms have reached the zenith of fiction broadcasting and must seek out new content avenues. José Manuel Eleta, deputy director of the consultancy firm Barlovento, remarked in an interview with Infolibre by González that "The platforms have attained their subscription peak with series and now they must diversify into other television genres" (González, 2023). In response to this imperative, a recent trend has emerged, which is the adaptation of emblematic programmes from linear television to the new formats of digital platforms. A prime example is Operación Triunfo, a programme initially aired live in 2001, which made its debut on the Prime Video platform in 2023, thereby revolutionising the television landscape. Live broadcasting is no longer confined to linear television. Instead, digital television is reinventing itself and advancing further by offering live galas, as highlighted by its content director who said, "It represents a significant long-term commitment for us. This will mark the debut of the first entertainment programme to be streamed. We will monitor its performance closely" (Yotele, 2023).

According to Cortés, Barceló, and Fuentes, another contributing factor to Generation Z's unfavourable view of linear television is the presence of advertising breaks. "The primary reason why Generation Z in Spain holds a negative perception of linear television is due to advertising blocks" (Cortés et al., 2022, p. 30)

Due to these factors, television channels have been compelled to seek solutions and initiate a transformation to prevent the loss of a crucial demographic, as they represent the future viewers essential for the sustainability of this medium. According to Barlovento's annual audience report for 2023, these young individuals no longer adhere to conventional television consumption habits. They are avid consumers of social networks, favouring immediacy and short-form videos. Consequently, traditional channels are expanding their presence in the digital realm to attract more viewers by developing applications for programmes, establishing official hashtags, and launching digital platforms featuring content tailored for younger audiences (such as Playz by TVE, Floxeer by Atresmedia, MTMAD by Mediaset, and Primeran by EITB) (Guerrero, 2018).

The evolution of television has been marked by significant changes. In 2008, Wenceslao Castañares discussed the role of public shows, introducing the concept of the "fandom" phenomenon, which attracted a younger demographic that idolised contestants. This era witnessed the integration of audience participation through mobile phone messages, giving rise to the "televote".

Since then, technological advancements and a surge in audience engagement have been driving the ongoing transformation of television. "Technological innovation, particularly advancements associated with the internet and the digital realm, significantly influences the evolution of the audiovisual industry" (Guerrero et al., 2018, p. 135). Consequently, television programmes must reassess their production methods placing particular emphasis on considering the role of audiences. "One of the most notable changes is observed in the relationship between broadcasters and audiences, with the latter being empowered with increased participation and decision-making authority" (González-Neira, et al., 2019, p.77).

2.2. Social Networks: A Paradigm Shift

Social networks play a significant role in the dissemination of entertainment programmes. This is primarily attributed to the consumers' desire for community engagement, advertising generation, and the attainment of what is commonly referred to as hooking. "Network contests are the most utilised method, followed by sponsorship and mobile marketing" (Saavedra-Llamas et al., 2020, p.7). Platforms such as Instagram, X, YouTube, Twitch, or TikTok are integral to this, each creating distinct spheres and eliciting emotions in viewers. According to the Interactive Advertising Bureau Spain (IAB), in its annual study on social networks, "85% of Spanish internet users aged 12 to 74 utilise social networks, encompassing 30.2 million individuals in Spain" (IAB, 2023).

Broadcasters recognise the influence of social media, encouraging programmes, television series, and fans to establish their presence on various platforms, recognising its effectiveness as a powerful distribution channel. Furthermore, producers perceive this engagement as an opportunity to generate content and foster a sense of community within an intensely competitive landscape, thereby engendering audience involvement. However, the invaluable significance to broadcasters and the insights garnered from their followers must not be underestimated. Jenkins highlights that "media producers embraced our participation as a means of increasing engagement in a highly competitive media system. Yet they also seek to shape and direct our participation into forms that they see as serving their own interests" (Jenkins et al., 2016, p.152).

This transformation was previously noted in the studies conducted by the same author, who coined the term "transmedia narrative." This concept encompasses viewer engagement and interactivity in audiovisual content, be it fictional or entertainment oriented.

Turning back to social networks, there is a noticeable trend towards the production and consumption of shorter-duration videos, prompting a shift in the audiovisual narrative. This trend is exemplified by the emergence of platforms like TikTok, established in 2016, which has garnered attention from researchers not only as an entertainment medium but also as a knowledge-generation tool. In this context, reports such as that by New York Times journalist Kalley Huang highlight that "TikTok is renowned for its viral dance and pop music videos. However, for Generation Z, the video app is increasingly becoming a search engine" (Huang, 2022). In essence, there is a discernible change in preference when seeking content and information, as opposed to traditional search engines like Google. Furthermore, the platform has gradually expanded its video length limit. Initially capped at 30 seconds, then one minute, and currently at 10 minutes, this expansion reflects user demand for greater space for their discursive practices (Muñoz-Gallego et al., 2024, p. 148).

Recent studies point out that "trends have been identified in the construction of the message in social networks, which help to configure the imaginary formulas and processes of content elaboration" (Gálvez de la Cuesta, et al, 2023, p.73).

The algorithm applied in 2024 will reward longer videos that provide valuable content, giving them better positioning and therefore allowing them to reach a greater number of users. "The data shows that it is the longer videos that get more views, and also more interactions and engagement" (Ramos, 2023).

While TikTok emerged as the fastest-growing social network in 2023 according to IAB (2023), it's crucial to individually analyse other platforms, as each attracts its unique audience and adopts distinct approaches to content creation. According to the IAB study on social networks in 2023, Instagram maintains its lead over Facebook and YouTube in terms of user preference. Additionally, the study highlights that individuals aged between 12 and 34 spend the most time online, with those aged 18 to 24 averaging 1 hour and 32 minutes per session. Furthermore, significant findings pertain to the primary purposes of social network usage, with entertainment (80%), interaction (65%), and information acquisition (54%) remaining the predominant drivers.

The shifting patterns in the consumption of audiovisual content are beginning to unveil a new landscape, which some authors view as an evolution. "Television and the internet have merged permanently, giving rise to a transmedia audiovisual model" (E. Guerrero, 2018). However, others voice concerns regarding potential assimilation, particularly regarding the so-called cannibalisation of content, which could pose a threat to broadcasts. "The cannibalisation effect of online video platforms on television may be a more serious concern for broadcast networks" (Cha, 2013).

2.3. Operación Triunfo: A Symbiosis Between Linear Television and the New Era

The latest edition of the programme Operación Triunfo signifies a novel transformation in television content production. Its initial broadcast in 2001 was groundbreaking, blending elements of reality TV with a talent show format. "With its amalgamation of contest and reality, it has revolutionised musical entertainment programmes and has enthralled audiences globally" (Fouce, 2023). Moreover, it pioneered the establishment of a dedicated thematic channel linked to a television programme, exemplified by the Operación Triunfo 24-hour Channel. However, its most significant contribution lies in providing an active role for the audience (Alonso, 2018, p. 3).

The potential for the winner to embark on a professional singing career sparked a widespread casting call across Spain. This initiative, which has persisted over time, generated content before the participants even entered the academy becoming "a television programme that, after an extensive casting, locked up a group of young people who wanted to become singers in an academy for a few months to train them" (Fouce, 2007, p.317).

In 2017, the ninth edition of the programme showcased a notable innovation in the form of transmedia storytelling. Prior to this, a reunion of contestants from the inaugural edition had already occurred, coinciding with a shift towards increased consumption of content via mobile phones and social networks. Recognising this trend, Gestmusic took proactive steps by "establishing a YouTube channel and official programme profiles on Facebook, Twitter, and Instagram. This initial action not only made a significant impact on social networks but also forged a connection with the first edition of OT" (Alonso, 2018, p.4). The culmination of this strategy came with the creation of the programme's official app, a development that ultimately revolutionised the television landscape. "Operación Triunfo 2017 laid the groundwork for a new television model [...], seeking to engage with content and generate new content through a multi-platform audiovisual narrative" (Alonso, 2018, p.4).

This initiative sparked a fan phenomenon, representing a significant leap in innovation, with corresponding results in terms of audience engagement and online following. As noted by Gestmusic (2017) on its website, this edition became the most discussed programme on social networks that year, reaching audience peaks of approximately 9 million viewers who tuned in to the gala at some point during the programme's eight-week duration.

A chat room was also created where internet users could talk to the contestants and be involved in the development of the programme.

The engagement of fans has been pivotal in elucidating the significant social impact of OT 2017. This programme garnered substantial support and extensive dissemination, primarily driven by the fans themselves via social networks (Camargo, et al., 2018, p.28).

This study has centred on the new edition of Operación Triunfo 2023, transitioning from broadcasting on the RTVE Channel to the Prime Video streaming platform. Notably, the galas are now live on Mondays at 22:00, with a post-gala segment replacing the previous chat feature. Tinet Rubira, the general director of Gestmusic, affirmed their status as pioneers in establishing a live and serialised streaming entertainment space, asserting, "It's going to be an OT on a par with Prime Video" (De España, 2023).

Furthermore, the new television strategy is oriented towards attracting young viewers. To achieve this, there is a deliberate effort to engage influencers, exemplified by Masi Rodríguez, who boasts a substantial following of nearly 1 million individuals. As Rodríguez herself has disclosed, she opted to utilise internet platforms to gain recognition as a singer. "She had been trying to transition to online platforms for many years. In 2018, Masi launched her YouTube channel to begin sharing her music videos and further her career as a singer" (Carballo, 2024). With an influencer serving as a presenter, the objective is to prolong the audience's viewing time by revisiting programme highlights.

The 24-hour YouTube channel, which was inaugurated in 2017 and replaced the RTVE Channel, continues to operate in this latest edition. Its purpose is to provide viewers with a glimpse into the contestants' lives within the academy. This channel serves as a crucial element in fostering a connection between the audience and the programme, alongside the continued availability of the programme's dedicated mobile app.

Additionally, the channel facilitates access to gala songs through Amazon Music and enables viewers to access information about the programme's content and contestants via the virtual assistant Alexa (Gestmusic, 2023b). This underscores the programme's utilisation of Amazon's technology resources, thereby integrating cutting-edge technology into a television format.

3. Objectives and Hypotheses

Amidst the ongoing transformation in the television landscape, there is a notable phenomenon of convergence taking place, wherein television channels are compelled to contemplate the necessity of devising or modifying new television formats. The primary aim of this study is to investigate the trends in entertainment programmes. In pursuit of this objective, our analysis will centre on Operación Triunfo in its 2023 edition, marking its debut broadcast on a streaming platform. Additionally, we will examine the consumption preferences of Generation Z on social networks and the alterations in formats arising from its adaptation to these platforms.

The following research questions were posed to achieve these objectives:

1. How do you approach the transition from a traditional TV format to streaming?
2. Does OT 2023 represent a change in the paradigm of television making and will it be the future of television formats to capture the audience of the new generations?
3. How has the social media strategy been implemented?
4. How does the audience consume a programme such as Operación Triunfo, when broadcasted both live and recorded via platforms and social networks?
5. What has been the global impact of a national format and historical transfer to an internationally distributed platform?

4. Methodology

To commence, a literature review was conducted encompassing recent studies examining the paradigm shift in television content, the emergence of streaming television, and alterations in audience consumption patterns. Additionally, the review examined the influence of social networks on entertainment programmes. To achieve this, contemporary bibliographic sources were consulted to assess the current audience landscape, with a specific focus on Generation Z and their entertainment consumption habits.

Secondly, the programme Operación Triunfo has been analysed, spanning from its inception in 2001 to its latest edition, with a specific focus on the 2023 season, which was chosen as an exemplar of the adaptation to contemporary television trends. OT, a long-standing programme with a history of over two decades on television, has undergone a significant transformation in its latest edition. This edition is broadcast as an entertainment programme on the Amazon Prime Video streaming platform, representing a departure from its previous formats, and thus serving as a representative case study to achieve the research objectives.

Following the literature review, a survey was conducted among an intentional sample of 1,181 individuals who are consumers of OT on social networks. The sample encompasses individuals of varying ages, albeit with a predominant presence of young people aged between 18 and 24 years (93%). The survey design aimed to ascertain people's perceptions regarding television consumption, specifically focusing on the programme Operación Triunfo 2023.

The survey was distributed from 1 to 15 February 2024 via Google Forms, with 18 closed questions. The main sources used were Instagram accounts run by fans of Operación Triunfo in particular: @killian.garcia, @comentandoot23, and @Jenn.rose31, among others, who anonymously and voluntarily offered to answer the questions and distribute them among their community. This means that 99% of the respondents were consumers of the programme.

To conclude this study, we awaited the conclusion of the final gala to analyse the official data released, encompassing both audience metrics and social media engagement. Specifically, in terms of social networks, we conducted a comparative analysis of interaction levels between the 2020 and 2023 editions, focusing on TikTok, Instagram, X, YouTube, and Facebook as the primary platforms utilised.

5. Results

The analysis of socio-demographic variables yields the following results. The first variable pertains to the age distribution of the surveyed individuals. A significant majority, comprising 93% of the respondents, falls within the age bracket of 18 to 23 years, while the subsequent age group, spanning from 23 to 28 years, is represented by a mere 4% (refer to Figure 1). Given the survey's target audience of programme enthusiasts, it is noteworthy that a substantial proportion of respondents (93%) share a birth year of 2001, coinciding with the inaugural broadcast of the OT programme.

Regarding the respondents' gender distribution, a considerable disparity is observed between male and female participants, with women constituting 74.6% and men accounting for 25%. Hence, it is evident that the predominant demographic among OT network users comprises young women aged 18 to 23 years.

Figure 1. Socio-demographic variables



Author's elaboration, 2024

When analysing the devices utilised by respondents for viewing programme content, the findings indicate a prevalence of mobile devices, accounting for 38% of respondents, closely followed by television at 32%. Computers comprise a smaller proportion at 16%, with tablets trailing significantly at 11.7%.

Figure 2. Devices used



Author's elaboration, 2024

As the data illustrate, the accessibility of the programme's content through various distribution channels, both live and recorded, has the potential to bolster daily consumption. Examination of the results depicted in Figure 3 reveals that over 60% of programme viewers watch the programme multiple times per day, with a further 19% indicating they follow it several times a week. According to official data released by Amazon Prime, the programme garnered over 3.5 million unique viewers over a span of 14 weeks, achieving an impressive loyalty rate of 85%. This figure surpasses the findings reported by the consultancy firm Sigmados30' in its Video on Demand study for January 2024, which estimated the unique viewership at 2.2 million (Sigmados30', 2024). Nonetheless, the study positions the galas as the third most viewed content across all platforms among individuals aged 16 to 29.

Figure 3. Frequency of programme viewing

Author's elaboration, 2024

Figure 4 shows the positive outcome of audience interaction, particularly among the younger demographic, fostered through multiple broadcasting channels. Over 90% indicate their engagement with the programme through activities such as voting, commenting, or sharing programme content, thereby reinforcing audience participation. These figures closely align with those officially reported by the Prime Video platform, which claims to have garnered a total of 8.6 million weekly votes for Gala 10, surpassing previous records, and 5.6 million for the final gala. However, it is noteworthy that these statistics extend beyond the national territory, as it has been viewed on the platform in over 30 countries and territories across Latin America (Amazon, 2024).

Interaction extends beyond television broadcasts. A substantial majority of respondents, 94.4%, reported engaging not only in sharing content across various platforms but also in expressing opinions and discussing programme events with family, friends, and fellow members of the television community who are followers of the format.

Figure 4. OT viewer interaction

Author's elaboration, 2024

When asked about their evaluation of previous editions, the majority of respondents perceive the 2023 format to be novel. At the ends of the spectrum, 17.6% of respondents regard it as highly novel, while 4.3% perceive it as entirely familiar.

Figure 5. Comparison of previous editions

Author's elaboration, 2024

In the survey, 76% of respondents indicated their intention to watch the galas with another family member (Figure 6). This trend signifies a departure from the individualistic inclination established since the advent of internet television, a shift that some scholars attribute to an escalation in social segmentation. This trend caters more effectively to the demands of individualisation but fosters disunity, undermining the notion of shared television viewing experiences or "having a good time together watching television" (Álvarez, 2011).

This transformation, highlighted by the Head of Original Content for Prime Video in Spain during a press conference, illustrates how the programme has become a unifying element for families and across generations. "We are delighted that Operación Triunfo has become an event, a moment of reunion for families and friends during these three months. The programme has united generations; those who enjoyed the first edition in 2001 and the young people who have discovered it 20 years later" (Amazon, 2024).

Figure 6. Watching live galas with family members



Author's elaboration, 2024

92.3% of those surveyed indicated that they track the programmes through social networks. It is noteworthy that nearly half of them watch the galas live (48.3%), while the remaining half (51.7%) opt for deferred viewing. This underscores the attainment of a primary objective in this groundbreaking edition. "We have been the first in the world to offer great live entertainment on a streaming service for fourteen weeks, and we have done it successfully" (Amazon, 2024).

Figure 7. Content frequency

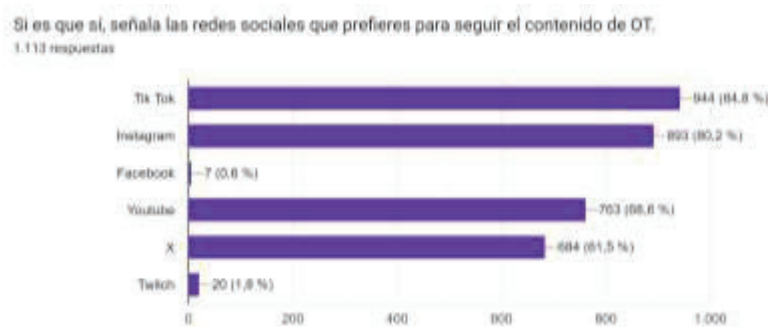


Author's elaboration, 2024

When asked about their preferred social networks for accessing programme content, TikTok (84.8%) emerged as the most popular choice, closely followed by Instagram (80.2%). Conversely, platforms such as Twitch (1.8%) and Facebook (0.6%) garnered minimal engagement. Official data from the digital platform reveals that TikTok saw over 80,000 publications and 5,000 million views of the #OT2023 trend, facilitated by the creation of the Operación Triunfo Featured Space. Additionally, more than 180,000 users engaged with programme content on YouTube. A notable addition this year was the

integration of the Alexa assistant for accessing weekly summaries, competitions, polls, and programme content, which was employed over 720,000 times through voice commands (Amazon, 2024).

Figure 8. Preferred social networks



Author's elaboration, 2024

Concerning the programme's official app, 88.6% of surveyed viewers indicated that they had downloaded the app. This app stands as one of the significant digital innovations that revolutionised the 2017 edition, and it has persisted in the 2023 edition as a strategy for dissemination and interaction with viewers. "The official programme app has garnered a total of 1.6 million users, surpassing the previous record of 820,000 registrations in the 2017 and 2018 editions" (Amazon, 2024).

Figure 9. Operación Triunfo App



Author's elaboration, 2024

The level of satisfaction offered by the application is noteworthy. Over 88% of respondents rate it highly satisfactory, giving it a score of 5 out of 5 (49.1%), followed by a score of 4 out of 5 (38.1%).

Figure 10. Feedback on implementation.



Author's elaboration, 2024

When questioned about the resilience of traditional television, 81.6% of respondents believe that linear television is losing viewers to streaming platforms. This sentiment is further supported by the subsequent question, with 73.2% expressing a positive view towards the broadcast of traditional programmes on streaming platforms.

Figure 11. Linear Television vs. Streaming



Author's elaboration, 2024

According to the survey data, the adaptation of traditional television programming could prove feasible if it conforms to the consumption patterns of young audiences, offering more dynamic and condensed formats with enhanced interaction. As Tinet Rubira, the director of Gestmusic, stated during the edition's presentation, "These won't be express galas, but we'll be straight to the point. We aim for the entire contest to be centred on the competition, the music, and the contestants' progression" (Pérez, 2023).

Additionally, significant findings from Prime Video's official website extend beyond television viewership, demonstrating the success of this innovative edition. Notably, thousands of copies of the official album were sold exclusively at the OT Shop, with the first 1000 signed copies by the contestants selling out within an hour. Moreover, record signings attracted over 10,200 fans in several Spanish cities, alongside the sale of over 100,000 tickets for the OT 2023 Tour (Amazon, 2024).

5.1. Comparative Results of Social Networks

To conclude the study, a comparative analysis of the impact of the format on various social networks has been conducted between the last edition aired on linear television in 2020 and the latest one, in 2023, on a digital platform.

5.1.1. YouTube

At the end of the 2023 edition, there were 1.36 million subscribers. It can be observed that the most viewed videos are typically the complete videos of "the second mic passes" and "review of the galas," with a noticeable difference compared to the videos of "best moments" and "rehearsals," which usually have less than 50K views, with some even registering figures of less than 10K in their viewership.

It should be noted that in the 2023 edition, the galas broadcast live and serving as the actual programme venue are not uploaded as a single video on any social network, unlike on the digital platform. This serves as an enticement for viewers or potential viewers to subscribe to Amazon Prime. Therefore, in the 2020 edition, complete gala videos can be found.

In the last edition broadcast on traditional television, the review of Gala 5 was the most watched, garnering 945K views, compared to 594K for the review of Gala 3 in the 2023 edition. Concerning the content published in the final galas of both editions, the final gala of 2020 amassed 403K views, while in 2023, the first micro-show garnered 340K views and the second micro-show 254K views, overall registering figures well below those of the previous edition.

5.1.2. TikTok

With 730.7K followers, the Operación Triunfo account stands out as the social network with the most significant impact among the programme's followers. While it's not possible to compare with other editions of the contest, if we examine the most-viewed videos, particularly those from the final gala featuring performances by the winner and semi-finalists, they range between 1.6 and 1.8 million views.

Unlike other social networks, the videos on this platform are short, typically less than 30 seconds, and do not include galas or microphone shows. Even the performances are condensed, aligning with the new consumption patterns of young people. Another distinctive aspect is the impact of certain videos titled "Moments". For example, videos depicting daily life in the academy, particularly those set in the dining room, have amassed considerable views, totalling 436.8K, which is comparable to the viewership of the final gala on YouTube. Nevertheless, across the other analysed social networks, these videos have had minimal impact.

5.1.3. Instagram

With 910,000 followers on its official page, it is not possible to draw concrete conclusions on social impact as the figures for views and interactions are hidden and only the administrators of the account have access to them.

5.1.4. X

On the traditional Twitter platform, comparisons with previous years are not feasible. However, when juxtaposed with other competing networks, significant activity is evident on this social media platform despite its 460,000 followers. For instance, in one of the latest posts on the programme's official profile announcing the winner of this edition, X emerged as one of the most utilised networks, amassing 762K views, 23.3K likes, 5.6 retweets, and 27 comments. This platform features a variety of content, including videos mostly linked to YouTube and photo posts. Throughout the final month of the programme, the impact of these posts consistently exceeded 20K interactions. According to official data from Amazon Prime, "During the galas, hashtags related to the programme consistently secured the top position on Twitter's trending list every Monday, frequently dominating the top ten positions" (Amazon, 2024).

5.1.5. Facebook

On this particular social network, activity on its official page is minimal, likely reflecting the decreased engagement of young viewers with this platform. Despite amassing 552,000 followers, the farewell post for the new broadcast garnered only 3.1 thousand likes, 160 comments, and 276 shares. Other stories published during the programme's broadcast received significantly fewer reactions.

6. Conclusions

The findings of this study underscore the shift in adapting television formats to the emerging paradigm of streaming television. There is a discernible trend wherein an increasing number of linear television channels are embracing this mode of transmission, while traditional channels are establishing their own platforms. Furthermore, it is evident that programmes are striving to adopt a transmedia narrative approach, enabling them to disseminate content through social networks, thereby fostering a sense of community involvement in the creative process.

Regarding the examined case study, Operación Triunfo 2023, a notable shift has been observed in its broadcasting platform. This programme is notably geared towards Generation Z, featuring condensed galas and influencer participation in post-gala events to appeal to this demographic. Similar to TVE's approach in 2017, the programme has embraced social media to foster a community around the contestants, encouraging audience engagement and a sense of involvement. There has been a noticeable transition in the choice of social media platforms. While YouTube was utilised in 2017, there is now a preference for TikTok, aligning with current trends favouring shorter videos. Nonetheless, the YouTube channel remains operational 24 hours a day to provide insights into contestants' lives, alongside the programme's mobile app. However, unlike in 2017 when it aired on a public channel, access to the galas now requires a subscription to Prime Video, limiting their dissemination on social networks compared to previous editions.

Analysis of the survey data reveals that over 73% of the young people surveyed exhibit a favourable attitude towards broadcasting traditional programmes via streaming channels. Additionally, 92.3% state that they have followed the programme via social networks, with 90.9% indicating interaction with the content on various occasions. Furthermore, 60.5% access the programme's content two or three

times a day. These results demonstrate the accomplishment of the platform's objective, as highlighted by Gestmusic in an interview conducted during the programme's presentation.

Particularly noteworthy is the success achieved in attracting a young audience which, according to recent studies by the consultancy firm Barlovento, demonstrates a consistent tendency to disengage from the traditional television format. Moreover, there is significant parity between the data obtained from real-time and deferred consumption. The platform provided live shows on Monday nights, thus necessitating viewers to watch the show on a specific day at a specific time, reminiscent of the practice from years ago with linear television.

The official data reveal that the number of live views attained exceptional figures, surpassing 5 billion on the TikTok platform with the hashtag #OT2023. Additionally, the live galas hold prominent positions among the top five most-watched content on platforms during the month of January.

This project is pioneering in its ability to integrate two television broadcasting styles that were previously perceived as rivals (linear versus streaming). In response to the need to reverse the trend of declining youth audiences, the platform pursued an innovative project, unprecedented at a global level. This initiative prioritised the needs of the audience, particularly highlighted by Gestmusic in their interviews. The proposal is chiefly founded on the specific demands and preferences of the target audience.

From this point on, the groundwork is set for a new era in television, one that revitalises the dwindling audience upon which the television sector's future hinges. The data suggests that the challenge of losing the youth television audience stems not solely from the content itself, but also from a failure to adapt to new audiovisual languages and transmedia consumption patterns, which have been intrinsic to newer generations for years. In the case of Operación Triunfo 2023, Gestmusic has chosen to uphold the essence of the programme broadcast from 22 years ago while modernising it to resonate with the socialisation methods of the new generation via social networks.

Finally, it is worth noting a shift in the trend towards individualistic television consumption in recent years. With this new edition, Operación Triunfo has once again become a catalyst for social gatherings and generational unity.

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